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# Paintings

BY

James Hamilton, P. A.

Landscape and Marine.

Apr 21-22, 1875

Sale

Evenings of April 21st and 22d, 1875, under  
the direction of

MESSRS. JAMES S. EARLE & SONS.

J. M. RUTHERFORD, Auctioneer.

B. SCOTT, Jr. will Conduct the Sale.

CATALOGUE

OF

# Paintings:

FROM THE STUDIO OF

JAMES HAMILTON, P. A.

NOW ARRANGED FOR EXHIBITION AT

No. 1220 CHESTNUT STREET,

Philadelphia,

WHERE THEY WILL BE SOLD AT AUCTION ON THE

*Evenings of April 21st & 22d, 1875*

UNDER THE DIRECTION OF

MESSRS. JAMES S. EARLE & SONS.

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PHILADELPHIA:

McLAUGHLIN BROTHERS, BOOK AND JOB PRINTERS,

112 AND 114 SOUTH THIRD STREET.

1875.



## *Remarks on the Collection.*

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THE paintings by JAMES HAMILTON, P. A., illustrate, while they embellish, a theory of Landscape Art. In these latter days we have heard a great deal about "realism" in painting, and schools of artists have arisen on the basis of absolute, and almost microscopic copy-work after Nature. These painters—(they are always *painters*, for in *sculpture* absolute realism is impossible, and if possible would be offensive)—are not now in question; they obtain their own class of effects in their own way. It is simply proper to observe that the pictures produced by Mr. HAMILTON are constructed on another principle, and are impressive on quite different grounds. In his view, Landscape Art is not Botany; it is not Geology; Marine Art is not a statement of Hydraulic Forces. Art is the interpretation of Nature, by recording the impressions she makes on the mind through the eye, and by a plan of generalization and composition to make the sight receive again those broad effects of light and color which we enjoy when we select a given scene as a beautiful one. In painting foliage, Mr. Hamilton does not count the leaves, nor view them, nor notch them, nor dwell upon the botanical framework of their ribs. "I have never attempted to catalogue Nature," he remarks. But he secures by his system the true "value" of a bank of foliage against the heavens, the play of light which harmonizes it with the superincumbent bank of clouds, the unity of effect which controls the whole system of plants, earth and heaven, and Organic Life into Picture.

The artist who works with this breadth of view has one capital advantage. He can represent Motion and Force. The roll of thunder-clouds, the play of lightning, the confused rush of the breaker, are matters completely beyond the pale of "realistic" art: they are not amenable to its method, and it must ignore them; even the soft play of leafage in the breeze is beyond it.

The late famous landscapist, Corot, said that he must give the vibration of foliage, or all that he aimed for was lost ; "realism" is powerless in this. It cannot depict those confused movements of Nature which are the very expression of her force, But "suggestive" painting enjoys these problems above all others, and by its peculiar methods, it succeeds in carrying the result to the mind.

Mr. JAMES HAMILTON, the exponent of this principle in American landscape art, has passed through a singular history of seeking and searching to reach his system of interpretation. When he first arrived in this country a lad from Belfast, the opportunities of artistic study were narrow in the extreme. The prim landscapes and correct marines of that day were all that were before his eyes to show what others had done in searching out the ideal of Nature. The storms he loved, the rocking of forest winds, the tumble of surf, were not even attempted in the efforts of his exemplars. Instead of undertaking much copy-work, therefore, the young visionary sought the woods, the mountains, and the sea, for his models. Nature herself taught him to set his palette. He has been one of the most insatiable travelers in the ranks of art ; now migratory, now fixed like a hermit, but always in close contact with natural scenery.

Thus his intimate studies of the Niagara region have resulted in a comprehension of the great forces there at work, which possess a scientific, a geologic value. He first has detected the permanence of certain wave-forms in the whirlpool below the cataract, and has arrived at a certainty about the formation of the river-bed, which makes his work the same as if his eye had pierced below the mighty waters. He could draw a diagram that never will be fathomed, and lay out with a surveyor's firmness of protraction, the rocky ridges which are only demonstrated by the exertion of their strength.

Those minds which can only admire by reflection, have found a name for this artist—"The American Turner." As this sobriquet has been a good deal repeated, it is proper to explain that Mr. Hamilton's peculiar science of color and effect was worked out before he could possibly have seen a painting of Turner's. In the Harrison collection is his picture of "Colum-



bus." It would be called Turneresque, but its harmony of coloring was a poem composed before one single instance of Turner's color had met his eye. It was in Mr. Harrison's possession long before Mr. Hamilton first visited England. This is only one example; abundant pictures of the artist's early style exist, showing the same balance of colorative harmonies he now employs, and indubitably painted before he had beheld a single picture by Turner.

At various times some especially striking composition has left Mr. Hamilton's studio, arousing an attention more wide-spread than the greeting accorded to the results of his every-day toil. Always a poet in colors, he had his particular inspirations. Thus his delineation of the Frigate *Constitution*—"Old Ironsides," the ship which Holmes' poem dedicates to the "god of storms"—aroused a general thrill of enthusiasm, half artistic, half patriotic. The "Ancient Mariner" was recognized as a memorable dream of voluptuous color and sombre sentiment. His "*Serapis* and *Bonhomme Richard*" drew forth the most ardent admiration for its striking treatment, and the almost unimagined energy of its fiery combustion. The merits of his designs for Dr. Kane's narrative, though but in black and white, were enthusiastically recognized both by American and English critics. His "What are the Wild Waves Saying?" seemed to whisper the deepest and most perilous sweetness of the sea. A small study of it, a mere sketch, was kept by Dickens perpetually before his eyes, and brought sixty pounds (to estimate its merits by the dull pecuniary standard) at the novelist's death; the far finer original remains in an American gallery.

Certain pictures in this representative collection especially prove that the pencil of the "Old Ironsides" and the "Bonhomme Richard" has not lost its cunning.

The delineation, inimitably rapid and firm, of the whirlpool below Niagara Falls, is a painting for painters, lavishing on one canvass an amount of study in wave-forms and in aqueous effect, enough to stock a dozen studios of marine art. The portentous grandeur of the Egyptian scenes, illustrating the very majesty of desolation in colors that melt upon the vision like music on the ear, are as full of science as they are of soul; only great knowledge could tread in these perilous and critical

places without a misstep into bathos. The "Ajax" is, in these days, when most people laugh at the word sublime, a dizzying influence of sublimity; it is a Homeric picture, painted with Homer's love of the sea, of the storm, and of heroism. Under the shadow of this falling rock it is strange to see the peaceful and tender subjects poured from the same prodigal hand—the breezy waves of the Delaware, the still, brown smoke of Gypsy camp-fires and Pittsburg foundries, the laziness of brook-side willows, the lap and plash of oozy inlets among the reeds.

E. S.

APRIL, 1875.

# *First Evening's Sale.*

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Wednesday Evening, April 21st, 1875, at  $\frac{1}{4}$  before 8 o'clock.

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1

*Effect of Moonrise,*

ATLANTIC CITY, NEW JERSEY.

2

*Maurice River,*

NEAR MILLVILLE, NEW JERSEY, EARLY MORNING.

3

*"Boston Light,"*

ENTRANCE TO BOSTON BAY, MASS.

4

*Foggy Morning,*

OFF ABSECOM INLET.

5

*Sunset,*

OFF CAPE COD.

6

*Rocks on the Coast of Wales,*

NEAR HOLYHEAD.



7

*Full Moon Rising,*

ATLANTIC CITY, NEW JERSEY.

8

*Hay-Boat Aground,*

SUNSET EFFECT, ABSECOM MEADOWS.

9

*The Port of Liverpool.*

10

*Atlantic Coast,*

ONE-AND-A-HALF MILES BELOW ATLANTIC CITY.

11

*Under the Willows,*

MAURICE RIVER, NEW JERSEY.

*Cattle by Herman Simon.*

12

*Wind Off Shore,*

CAPE MAY.

13

*Atlantic City Light,*

IN 1868.

14

*Foggy Moonlight.*

15

*Marsh Scenery,*

CUMBERLAND COUNTY, NEW JERSEY.



16

*Autumn,*

MARSHALL'S CREEK, MONROE COUNTY, PENNA.

17

*Lugger Running Before the Wind.*

18

*Absecom Meadows,*

LATE AFTERNOON.

19

*Fog-Bell,*

ENTRANCE TO BOSTON HARBOR, MASS.

20

*On the Road to Stroudsburg,*

WEST OF DELAWARE WATER GAP, PENNA.

21

*View of Atlantic City, N. J.*

FROM NEAR DRY INLET.

22

*Fishing-Boats at Low Tide,*

EVENING.

23 and 24

COMPANION SUBJECTS:

*The Mountain Lake,*

*The River Valley.*

25

*Pittsburgh Smoke,*

A REMINISCENCE.

26

*Study of Water,*

WHIRLPOOL RAPIDS BELOW NIAGARA FALLS.

27

*Shipping on the Thames,*

A REMINISCENCE OF ZIEM.

28

*Rocks,*

AT MARBLEHEAD, MASS.

29

*Fishing-Boats Beating to Windward.*

30

*Delaware Water-Gap,*

FOGGY MORNING, AUTUMN.

31

*Tide Going Out,*

WINDY MORNING.

32

*Barges on the Thames,*

FOGGY MORNING.

33

*Desolation.*

*‘The Idols of Egypt shall be moved at His presence, and the heart of Egypt shall melt in the midst of it.’—ISAIAH xix. 1.*

34

*Shipping on the Mersey.*

35

*Summer Noon on Delaware Bay.*

36

*Steamer in Mid-Ocean,*

*SUNSET AFTER A GALE.*

37

*Christ Walking on the Water.*

*“They supposed it had been a Spirit.”—MARK vi. 49.*

38

*Fishing on Marshall’s Creek, Pa.*

*POKONO MOUNTAIN IN THE DISTANCE.*

39

*Banks of the Susquehanna,*

*SUNDOWN.*

40

*The Haunt of the Sea-Fowl.*

41

*Mount Tammany,*

*DELAWARE GAP, ON A STORMY DAY.*



42

*The Life Buoy,*

43

*In the Salt Marshes,*

LOWERING WEATHER.

44

*Gypsy Camp,*

AT BUTTERMILK FALLS, MONROE COUNTY, PENNA.

45

*Autumn in the Marshes.*

CATTLE BY HERMAN SIMON.

46

*Storm Coming Up.*

SCENE ON COHANSEY CREEK, CUMBERLAND CO., N. J.

47

*Marine,*

WITH FISHING BOATS.

48

*Hoarfrost and Tinted Woods,*

NOVEMBER MORNING.

49

*Evening on the Seashore,*

WITH WRECK.

50

*The Old Oak,*

WILLIAMS' FARM, CUMBERLAND COUNTY, N. J.

51

*Willows*

ON MAURICE RIVER, NEW JERSEY.

52

*New Jersey Farm House.*

53

*Waiting for the Tide.*

54

*High Tide,*

NEAR NEWPORT, R. I.

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*Second Evening's Sale.*

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Thursday Evening, April 22d, 1875, at  $\frac{1}{4}$  before 8 o'clock.

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55

*Ship at Anchor*

ON THE THAMES.

56

*Minot's Ledge Light,*

MASSACHUSETTS.

57

*On Cape Cod Beach.*

58

*Atlantic City, N. J.*

*FULL MOON RISING.*

59

*Beacon,*

*BOSTON BAY, MASS.*

60

*Fishing-Boats,*

*BEACHED.*

61

*Rocks,*

*NEAR NAHANT, MASS.*

62

*Calm,*

*STEAMER GOING OUT.*

63

*Moonlight,*

*OFF ABSECOM INLET, NEW JERSEY.*

64

*Rocks*

*AT NEWPORT, R. I.*



*Fishing-Smack on the Thames,*

MORNING.

*Marsh Scene on Delaware Bay.**Lighter Running before the Wind.**French Lugger Hove-to.**Vessels Becalmed.**Fishing-Smack.**A Northeaster on Brigantine Shoals.**Egypt.**"And the lone Ibis is the palace-guest."**Jessica at Belmont.**"In such a night as this."*—MERCHANT OF VENICE, Act V. Scene I.*A Quiet Scene on the Delaware.*

73

## *Rocks,*

AT MARBLEHEAD, MASS.

74

## *Foggy Morning,*

ON THE THAMES.

75

## *Ajax.*

*The night that Troy was taken he violated the sanctity of Minerva's Temple; and for this offence, as he returned home, the goddess, who had obtained the power of the tempests from Neptune, destroyed his ship in a storm. Ajax swam to a rock, and defied the gods. Such impiety offended Neptune, who with his trident struck the rock, which fell with Ajax into the sea.*

76

## *The Missing Ship.*

77

## *Landscape.*

REMINISCENCE OF THE MANNER OF WAHLBERG.

78

## *The Ships of Columbus.*

*Their sails they furled, with many a melting close,  
Solemn and slow the evening anthem rose—  
Rose to the Virgin. 'Twas the hour of day,  
When setting suns o'er summer seas display  
A path of glory.*

ROGERS' "VOYAGE OF COLUMBUS."

79

## *Delaware Valley,*

NEAR THE WATER GAP.

80

*The Ocean.*

*Dark, heaving, boundless, endless and sublime,  
The image of Eternity!—BYRON.*

81

*Autumn,*

*ON COHANSEY CREEK.*

82

*The Memnons.*

*Round the decay  
Of that colossal wreck, boundless and bare,  
The lone and level Nile flows far away.*

83 and 84

*COMPANION EFFECTS:*

*Night on the Ocean,  
Morning on the Lake.*

85

*Early Morning,*

*MARSHALL'S CREEK, MONROE COUNTY, PENNA.*

86

*Autumn Scene.*

*MARSHALL'S CREEK, MONROE COUNTY, PENNA.*

*(Companion to the above.)*

87

*Boston Harbor.*



88

*Boston Harbor.*

(Companion to the above.)

89

*Delaware Water-Gap,*

LOOKING TOWARDS SHAWNEE.

90

*Willows,*

MAURICE RIVER, NEW JERSEY.

91

*Delaware View,*

MOONLIGHT—TOW-BOAT AND SHIPPING.

92

*Collier-Brig,*

MOUTH OF THE HUMBER.

93

*The Last Hill—Autumn.*

*Still as his heart forestalls his weary pace,  
Fondly he dreams of each familiar face—  
Recalls the treasures of his narrow life.—*MRS. NORTON.

94

*View of Boston, Mass.*

FROM THE BAY.

*Fog on the Thames.**The Harbor Buoy.**Autumn.*

*Tears, idle tears, I know not what they mean,  
Tears from the depth of some divine despair,  
Rise in the heart and gather to the eyes,  
In looking o'er the happy autumn fields,  
And thinking of the days that are no more.*

THE PRINCESS.

*Action between the Monitor and  
Merrimac.*

HAMPTON ROADS, NEAR FORTRESS MONROE, March 9, 1862.

*From sketch made by Col. Wetherill at the time.*

*The Burning of the Merrimac.*

*On the night of May 10, 1862.*

*Also from a sketch by Col. Wetherill.*

*A Rocky Coast.**Morning after a Gale,*

AT CAPE MAY INLET.

102

*Rafting on the Delaware,*

THE WATER GAP.

103

*Gypsy Camp,*

ON MARSHALL'S CREEK.

104

*Salt-Marsh Scenery.*

105

*Coast Scene.*

106

*River View.*

A REMINISCENCE OF ZEIM.

107

GEO. HETZEL, Pittsburgh.

*A View on Shade Creek,*

ALLEGHENY MOUNTAINS, ABOVE JOHNSTOWN, PENNA.

108

GEO. HETZEL, Pittsburgh.

*A Creek Scene.*

NEAR PITTSBURGH.

109

*Veron.*

FRENCH LANDSCAPE.



